

**TIME
CRITICAL
INFO**

NON-PROFIT ORG.
U.S. POSTAGE PAID
SILVER SPRING, MD
PERMIT NO. 2359

POTOMAC BONSAI ASSOCIATION
% U.S. NATIONAL ARBORETUM
3501 NEW YORK AVE. NE
WASHINGTON, D.C. 20002

PBA NEWSLETTER:

Published by the Potomac Bonsai Association, Inc. (PBA), a non-profit organization, in the interests of its affiliate member clubs and societies.

CIRCULATION:

Over 400 internationally on a monthly basis.

SUBSCRIPTIONS:

PBA membership includes 12 monthly Newsletters covered by part of the annual membership dues. Corresponding membership: \$6.50 for 12 monthly Newsletters. Make checks payable to Potomac Bonsai Association and mail to M. Hersh, 102 Devon Ct. Silver Spring, MD 20910.

ADVERTISING RATES:

Monthly rates: 1/4 page - \$5.00; 1/2 page - \$10.00; full page - \$15.00. 20% rate reduction for advertisements that run for 3 or more consecutive months.

ADVERTISEMENTS and/or ARTICLES: send to the editor.

EDITOR:

J. F. Koetsch, 6704 Laneel Ct., Springfield, VA 22152; [703] 569-9378.

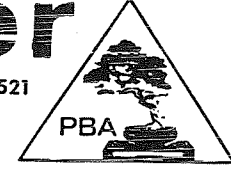
SUBSCRIPTION & CIRCULATION: Molly Hersh & Jo Finney-Frock [301] 589-3725, by Mail [703] 438-0683

PRESIDENT: Fred Mies; VICE PRESIDENT: Jim Sullivan; Educational Vice President: Bill Spencer;
Secretary: Julie Walker; Treasurer: Molly Hersh

POTOMAC
BONSAI
ASSOCIATION

Newsletter

ISSN 0160-9521



VOL. 18 NO. 8 AUGUST 1988

CALENDAR OF EVENTS

13 August Saturday

BROOKSIDE (301) 381-6549 from 2:00 to 5:00 p.m. PICNIC at Christina's place at 360 Old Bachmans Valley Road in Westminster. West on 270, north on Route 27, north on 97 in Westminster. After 4 to 5 miles take a right on Old Bachmans Road. At about the seventh house on the left, it's the house with light green siding. For help, call Chrisitna Mitchell on 876-1675. IT'S POTLUCK! So bring your favorite food.

Apologia: The editor apologizes for omitting the Brookside June event from last month's Newsletter. Brookside has no meeting scheduled for July.

13 August Saturday

NORTHERN VIRGINIA (703) 591-0864 Green Spring Horticulture Center at 10:00 a.m. Don Dobbins will lecture/demonstrate jin and shari. Demo-plant/s will be raffled. Members bring trees to work on, ask questions.

27 August Saturday

WOLF TRAP NURSERY & GREENHOUSE (703) 759-4244: 11:00 a.m. to noon - lecture/demonstration followed by 1½ hours of general questions and answers. Topic: FALL PINCHING AND PRUNING. Due to limited space, phone reservations are advised. Topic and date are subject to change.

10 September Saturday

NORTHERN VIRGINIA (703) 591-0864 Green Spring Horticulture Center at 10:00 a.m. BOXWOODS - lecture/demonstration by Bill Merritt followed by a workshop on Kingsville boxwoods. Those interested in the workshop please telephone Ray Kopp, home 444-2678, office 328-5059. Bill will have mature Kingsville boxwoods available for the workshop,- price \$50, limited to 10 to 12 people.

13 September Tuesday

NATIONAL ARBORETUM 3501 New York Ave, N.E. Washington, DC. BONSAI REFINEMENT WORKSHOP Rober Drechsler, Curator of the National Bonsai Collection, will conduct a Bonsai Refinement Workshop in which he will assist individuals in repotting or refinement of their own bonsai plant, according to seasonal requirements. Participants must bring their own bonsai plant, bonsai tools, wire, container and soil if repotting is planned. The Arboretum will provide no plants or equipment.

ADVANCE REGISTRATION IS REQUIRED, and enrollment will be limited to five (5) persons. To register, please phone the Education Department at 475-4857. A fee of \$12.00, sent in advance to the Education Department, will be charged. A reduced fee of \$10.00 will be charged to FONA members. All checks should be made out to Friends of the National Arboretum and sent to the Arboretum Education Department, 3501 New York Avenue, N.E., Washington, DC 20002. Bonsai Refinement Workshops will be held on the second Tuesday of each month.

PREREQUISITE: A BEGINNING BONSAI CLASS.

22 September Thursday

BROOKSIDE (301) 381-6549. Argyle Community Center, Forest Glen Road, Silver Spring, MD. 7:00 p.m. BEGINNERS' CORNER. 7:30 p.m. STYLING. All members should bring 1 to 2 trees for styling/shaping advice. Experienced members should each bring a tree but be prepared to pair-off and help with advice, styling. BRING TOOLS EVERYONE! This is to be a hands-on session. Suggestion: Bring trees you want to show on October 15th

24 September Saturday

WOLF TRAP NURSERY & GREENHOUSE (703) 759-4244. See 27 August entry above for details. Topic: FINAL FERTILIZING FOR OUTDOOR BONSAI. PREPARING FOR THE WINTER.

Friends of the U.S. National Arboretum

3299 K STREET, N.W., 7TH FLOOR, WASHINGTON, D.C. 20007



FOR IMMEDIATE RELEASE

Over the weekend of September 24-25, 1988, the Friends of the U.S. National Arboretum is sponsoring the First Annual EXPO ARBORETUM, a unique event that will feature an outdoor garden and craft exposition, as well as educational lectures and tours of the Arboretum's many horticultural collections. Also scheduled to highlight this information filled weekend are various musical entertainers, refreshment counters, a barbecue stand, and clowns, mimes and magicians to entertain children of all ages!

If you're an avid gardener or simply love the outdoors, stop by the Arboretum and take advantage of the many workshops and tours that will be hosted by horticultural experts. Presented on both Saturday and Sunday will be informative programs such as: Plant Exploration, Trees, A Daffodil Primer, The Difference Between Bonsai and Penjing, Bonsai Demonstration, Bonsai - "Fly to the USA" (a film), Herb Garden Tour for Children, Tour of the National Arboretum Library, Tour of the Bonsai Collection, Plant Research Using the Laser-jet Printer, Tour of the Herbarium, Tour of the Holly/Magnolia Collection, Meadow Walk for Children, Tree Identification for Children, Learn About Waterlilies While Feeding the Famous Japanese Koi, Tour of the New American Garden and much more! Woodsy Owl and Smokey the Bear will even be on hand to teach the kids about protecting our national landscape.

The garden and craft show will be held under a tent pitched in the sprawling meadow of the National Arboretum. The Arboretum (under the auspices of the United States Department of Agriculture, Agricultural Research Service), located on over 444 acres in Northeast Washington, D.C., will be a sparkling setting for this early autumn exposition. EXPO ARBORETUM activities will take place from 10am-5pm on Saturday, September 24 and Sunday, September 25. All funds raised from this spectacular event will be used to continue to support the many vital projects conducted by the U.S. National Arboretum.

Over 35 groups will be represented under the EXPO ARBORETUM exhibit tent. Home lawn care companies, landscape designers, nurseries, florists, non-profit horticultural organizations and local craftsmen will participate. Come DISCOVER the National Arboretum on September 24th or 25th and visit with these exhibitors:

(over.....)

Vernon Daniel Landscape Lighting
 American Boxwood Society
 Cypress Twigs Lawn Furniture
 Washington Daffodil Society
 Gateway Ford Tractor Company
 The National Capital Area Federation of Garden Clubs, Inc.
 Solar Gardens, Inc.
 Thru The Vine Crafts
 American Conifer Society
 Potomac Unit-The Herb Society of America
 Men's Garden Club of Montgomery County
 E&A Bonsai House
 Nature's Creation Jewelry
 Willow Oak Flower and Herb Farm
 Country Casual Garden Furniture
 George Washington University Landscape Design Group
 Potomac Bonsai Association
 The Garden Book Club
 Alan Woods Flowers and Crafts
 Audubon Naturalist Society
 Foxborough Nursery
 Organic Farms
 The Gathering Basket Crafts
 and many, many more.....

A special attraction in the EXPO ARBORETUM Exhibit tent will be the Arboretum's own Plant Clinic and Identification Booth. Bring your sick or mysterious plants to have them identified and analyzed

The First Annual FONA EXPO ARBORETUM
 DISCOVER.....fun, education, beauty
 DISCOVER.....the National Arboretum!
 For more information on exhibits, tours, and activities, call
 FONA at (202) 965-7510.

HERE IT COMES!
 DONT MISS IT!
13th ANNUAL SYMPOSIUM
THE ART OF PENJING
 SEPTEMBER 30 ~ OCTOBER 2, 1988

Penjing artists from all over the world will be featured at the symposium to be held at the U. S. National Arboretum in Washington, D.C. The symposium is being jointly sponsored by PBA and Friends of the National Arboretum (FONA).

Where else can you get lectures/demonstrations presented by guests from all over the world, 2 free lunches, a bazaar area, as well as having the chance to be among the first to view the initial trees in the National Arboretum's Penjing Collection.

Once again - if you are a member in good standing in PBA and pay the \$80 to attend the Symposium, you will get a free membership in PBA for 1988-1989,- next year's membership.

Do not forget the extras:

There will be four workshops to chose from:

- Literati
- The grow and clip technique
- Chinese micro landscapes
- Chinese rockery

Workshops will be open only to those who register for the complete symposium and will be limited in numbers of participants. The workshops will also have a limited amount of space for observers.

Also do not forget the banquet to be held at one of the outstanding Chinese restaurants in Chinatown,- enjoy Chinese hospitality at its finest and have a great time.

13th ANNUAL PBA SYMPOSIUM

THE ART of PENJING

PROGRAM

All the lectures listed below, except for the one by Mr. Gee YeenChan, will include demonstrations.

Saturday

8:45am-10:15am	Marion Borchers	Penjing Plant Material
10:30am-12:00am	Cliff Pottberg	Literati: A Chinese Legacy
12:00noon-1:00pm	Lunch in Auditorium	
1:30pm-3:00pm	Mrs. Amy Chang	Penjing in Taiwan
3:30pm-5:00pm**	Mr. Gee Yeen Chan	Penjing in Hong Kong
3:00pm-5:00pm**	Don Dobbins Workshop Cliff Pottberg Workshop	

**Note: Participants in Workshop will have the opportunity to hear the public lecture by Mr. Chan on Sunday afternoon, although it will probably be less technical than the lecture to the symposium audience on Saturday.

6:00pm-10:00pm Banquet

Sunday

8:45am-10:15am	Dr Leon Snyder	Penjing Landscapes
10:30am-12:00am	Dan Barton	Lecture/Demo
12:15noon-1:15pm	Lunch in Auditorium	

[PBA Symposium lectures and demonstrations will end in order to relinquish the auditorium to the public and Dr. Cathy's Living Legions Program.]

1:30-1:45	Greetings and introductions by Dr. Cathy
1:45pm-2:30pm	Public Lecture by Mrs. Amy Chang
2:30pm-3:15pm	Public Lecture by Mr. Gee Yeen Chan
3:15pm-5:00pm	Description and guided tour of Penjing collection conducted by Dr. Cathy

1:30pm-3:30pm	Marion Borchers Workshop
	Leon Snyder Workshop
3:30pm	Join Dr. Cathy in conducted tour of Penjing Collection
5:00pm	Bazaar will close.

Note: Except for participants in Saturday afternoons workshops, all other symposium attendees will be encouraged to forgo the public lectures by Mrs. Chang and Mr. Chan in order to leave room in the auditorium for the general public. Since these public lectures will be directed to the most general and uninitiated audience, and this would be a good opportunity to enjoy the bazaar area, or visit the national collection. Mrs. Chang and Mr. Chan will have already addressed the Symposium where their presentations will be of much more thorough and technical nature of more likely interest to the PBA membership. (Of course if space permits, symposium participants are welcome to stay and hear these public lectures if they wish.)

Second Note: If there is sufficient interest, we can schedule additional workshops for Saturday and Sunday afternoon without significantly disrupting the afternoon proceedings. Both Marion Borchers and Cliff Pottberg have indicated to me that they are willing to conduct a second workshop if needed.

MEET SOME MORE OF THE ARTISTS ON THE

13th PBA ANNUAL SYMPOSIUM



Cliff Pottberg hardly needs an introduction to the Potomac Bonsai Association. As one of the instrumental forces in the fledgling PBA, Cliff Cliff is near and dear to many.

Cliff has written profusely, not only as educational editor of our own Newsletter but also in many bonsai publications.

For many years Cliff has been one of PBA's best teachers. His inimitable style of teaching will long be remembered. Now that Cliff resides in Florida, where he runs "The Ranch" nursery, he luckily finds time to visit us in PBA.

As the trees and art of bonsai are an ever-changing hobby, so are Cliff's own methods, styles and interests.

Cliff's knowledge of the many techniques and styles in bonsai make him an important source of information. But maybe it is Cliff's ability to interpret the many aspects of bonsai and present them in such a lively fashion that makes him an excellent teacher.

In any event, we all look forward to inviting, once again, Cliff Pottberg to the 1985 Symposium.



Marion Borchers has been actively involved in the art of bonsai since 1971.

As many before and since, Marion's interests were piqued by Yuji Yoshimura's book.

Since then Marion has studied with John Naka, Felton Jones, and Cliff Pottberg.

Marion is now a very fine artist and teacher in her own right.

She has been operating her own nursery "The Bonsai Garden" since 1971. Even though Marion is situated in Florida, she has many fine deciduous bonsai as well as tropical varieties.

Marion Borchers is a graduate of the University of Florida with degrees in Botany and Horticulture.

She has also published numerous articles in all major periodicals.

Marion will be one of the workshop leaders in this year's Symposium and as past experience has shown, she will be an entertaining and informative teacher.

Marion would like to welcome all PBA members to call her in advance and place orders from her nursery. She will be able to bring any orders to her booth in the bazaar.

Marion Borchers 7219 North 40th St. Tampa, FL, 33604, (813)988-5844.

Dr. Leon Snyder introduced the concept of the Micro-Environment in 1972. His Micro-Environment creations consist of combinations of trees, stones, water and accessory plants. At the 1987 ABS Annual Symposium he did two workshops on Micro-Environment. Dr. Snyder is Associate Professor of Horticulture at the University of Missouri where one of the courses taught by him is "MicroEnvironment Design." Among his credits is a national award for exterior landscape design. He has traveled to Hong Kong, Japan and China. He has studied with the internationally known seikei master Toshio Kawamoto at the Bonsai Seikei Institute, Tokyo. Dr. Snyder is a consummate artist in the assembly of tray landscapes as well as the styling of bonsai. He is one of the increasing number of bonsai people who use a computer to do bonsai design.

Don Dobbins started working with bonsai in 1971. He studied with a Chinese teacher for 6½ years, - practically living with him. In addition, under the Chinese teacher's tutelage Don learned the art of Chinese brush painting and also the use of Chinese herbal medicines. Following that period of time, Mr. Dobbins worked as a professional artist in the media of bronze sculpture and jewelry. In 1987 Don joined Wolf Trap Nursery and is currently their Greenhouse Manager. A number of PBAers have already met him there, heard him lecture at the NOVABONSOC meetings, attended his monthly classes (see Calendar of Events items for 27 August and September 24) and will attest to Don's expertise with penjing.

P E N J I N G and B O N S A I

Bonsai is a Japanese artform following closely the Japanese commitment to "shibui", - the practise of artful restraint in not bringing more than the least amount of objects into a composition with items purposely omitted so that the viewer's interest can be titilated into imagining what is missing. Hence, bonsai are strictly tree or trees in a pot without any other items including stones, except for root over or on rock plantings. The article on the facing page will describe penjing and how it differs from bonsai and comes close to saikei. Broaden your artistic horizon, - come to the Symposium and learn how to create what the Chinese term "Silent poems."

EXHIBIT OF CHINESE ART PORTRAYS LANDSCAPE ILLUSIONS

The above is the title of the article that my wife Jane clipped from the Sunday October 21, 1984 Leisure Section of the Sunday New York Times. The pictures, like with all newsprint, has faded over the years, but thanks to my wife, the following article fits right in with this year's PBA Fall Symposium.

Jules Koetsch

Author: Fred Ferretti

The rain was steady and drenching one afternoon in Hangzhou on our trip to the People's Republic of China, the sort of day in which one might wish to stay indoors and cntemplate a brush painting or two. But Tom Everett was not to be denied.

For Mr. Everett, Thomas H. Everett to be precise, senior horticultural specialist, former director of horticulture at the New York Botanical Garden, was determined that his little group was not to be cheated out of what he had referred to repeatedly as "one of China's many wonders."

So as a group of us, collars up, clinging together under umbrellas, picked our way through the round gates of what once had been Hangzhou's Lingyin Temple, into its botanical preserve. No longer a temple, the acreage of the carefully pruned shrubbery and tiny forests of bamboo shoots and patches of bright flowers is now referred to as Hangzhou's Municipal Botanical Garden. And through its paths we went until we came to an open area lined with tiered wood shelves on which were many hundreds of porcelain pots containing stunted trees and tiny rock formations. Mr. Everett stopped, waved his hand grandly at the array behind him and cleared his throat.

"Bonsai?" he said making it sound like a question. "Japanese? Right?"

We nodded.

"Hah!" said Mr. Everett triumphantly. "Not so. Bonsai is Chinese. Actually it is called penjing. The Japanese call it bonsai, but the art of the miniature tree is actually Chinese, from the southern Chinese mountains of Linnan. It went from

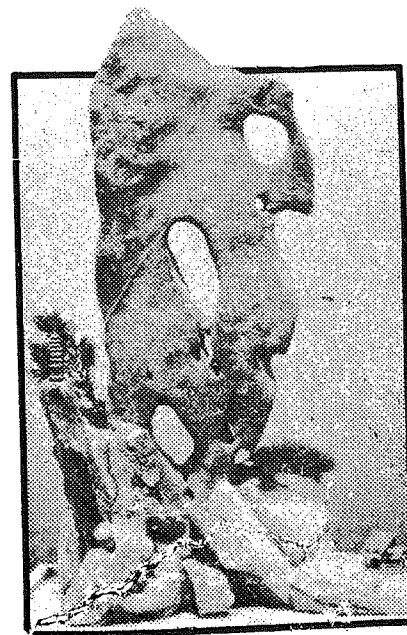
China to Japan as 'penjing', which is Chinese for small, dwarfed tree.

Actually, Mr. Everett explained, in the Chinese art of penjing the emphasis is twofold. One aspect of it emphasizes rock formations and the creation of landscape illusions in miniature spaces, while the aspect which later evolved into bonsai, greater emphasis is placed on the perfection of the miniature trees and shrubs. But, he took great pains to repeat that the entire range of penjing art originated in China.

It was not the first botany lesson to be dispensed during that trip through China by Mr. Everett, who is perhaps best known as the author of the three-million word "The New York Botanical Garden Illustrated Encyclopedia of Horticulture." nor would it be the last, but it is remembered because 150 examples of penjing, the very sort that he disclosed to his group of wondering tourists that day in Hangzhou will be coming to New York today (Oct. 21, 1984) for a two-week stay at the Brooklyn Botanic Garden.

PENJING

Sandstone rocks on marble tray.



PENJING (Sandstone)

The exhibit, entitled "The Art of Penjing; Miniature Landscapes from China," which is being presented under the auspices of the China Institute in America, is the first showing of rockery penjing in the Americas, according to the Institute. It is part of the U.S.-China 200 Bicentennial celebration of the opening of direct trade and cultural relations between the United States and China. This celebrates the sailing from New York Harbor in 1784 of the "Empress of China," the first United States Ship to reach China.

While most people are aware of the plant aspect of penjing, the bonsai side of penjing, as it were, rockery penjing is virtually unknown outside of Asia. Outside of China (future visitors to Hong

Kong take note) it can perhaps best be seen in all its forms in Hong Kong's New Territories, in the Taoist monastery of Ching Chun Koon, where hundreds of examples of penjing are tended carefully by monks. The penjing there are so fine that every year they are repotted in genuine Ming Dynasty and other antique porcelain containers for entry in competitions through Hong Kong. And Ching Chun Koon wins just about every year.

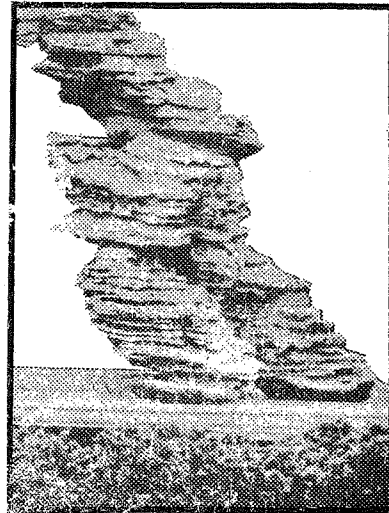
The origins of penjing as a whole lie far back into Chinese history. In 1972 Chinese archaeologists unearthed a tomb in Shaanxi Province dating to 706 A.D. which contained the remains of Prince Zhang Huai, second son of Empress Wu Zetian of the Tang Dynasty. On the walls are murals depicting court life, two of which show ladies in waiting holding miniature arrangements of plants and rocks. These reportedly constitute the earliest known pictorial record of penjing. Penjing is reported to have been transported to Japan sometime during the 618 to 907 A.D. span of the Tang Dynasty, where it emerged as bonsai.

In essence penjing is nature in concentration. The

illusion of a "mountain range" is complete within a small tray, when a skilled miniaturist utilizes tiny rocks, jagged outcroppings, shrubs and stunted trees. For the exhibition at the Brooklyn Botanic Garden, 150 examples of penjing had been sent by the Oriental Garden and Construction Corporation, the U.S. representative of the Landscape Architecture Company of the People's Republic of China. They range in size from 4 inches to 10 feet, and their aim, it has been said, is to "shorten thousands of miles to a single foot."

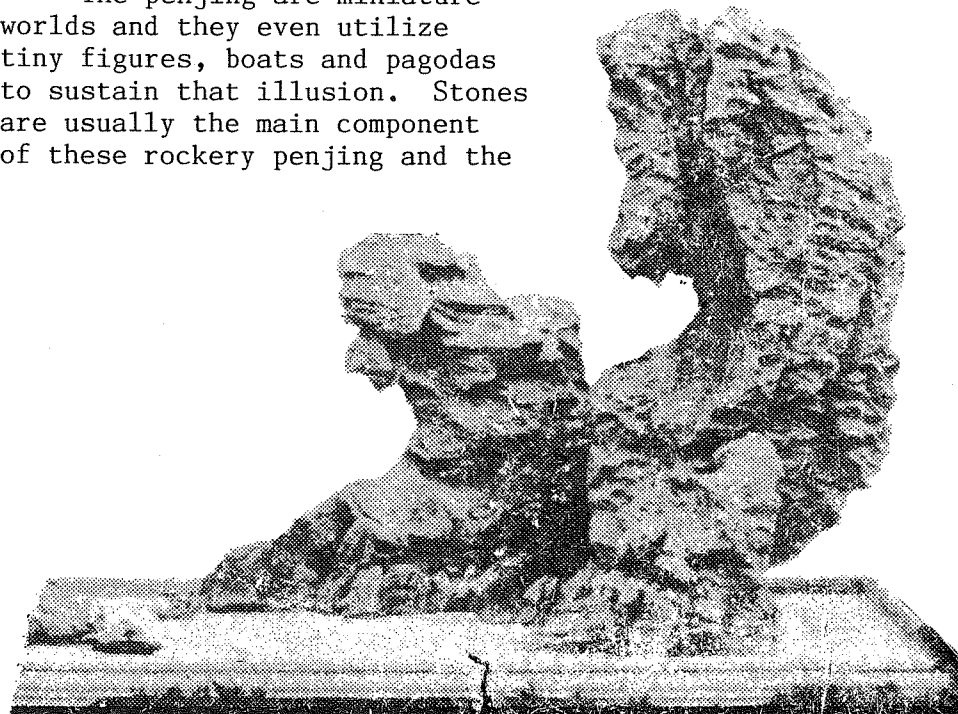
The Chinese often refer to penjing as "solid painting" or to individual pieces of penjing as "silent poems."

The penjing are miniature worlds and they even utilize tiny figures, boats and pagodas to sustain that illusion. Stones are usually the main component of these rockery penjing and the



Zhu De H.

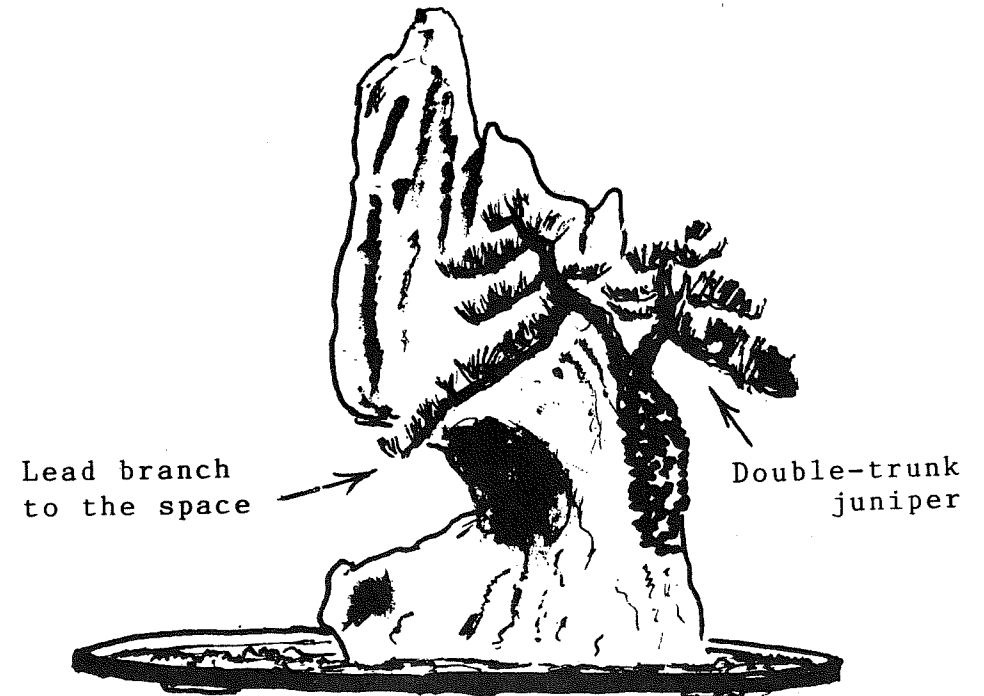
PENJING
(Aqueous rock
above and below)



edges, breaks and textures of the stones are emphasized by bits of moss perhaps, tufts of grass, miniature pines and cypresses as well as figures and pavilions. The suggestion of water is often made by filling the tray with earth and scattering a few pebbles around to simulate drops of moisture.

Recently exhibitions of rockery penjing have been successfully staged in England and Germany. It is perhaps proper that the introduction of this art of rockery penjing to the United States will come in the Brooklyn Botanic Garden which, since its first acquisition of plant penjing (bonsai) in 1925, has been active in promoting its understanding and appreciation.

Fred Ferretti



Lead branch
to the space

Double-trunk
juniper

"TACHI-ishi" (standing stone).

CORRECT TOOLS AND POTTING SOILS

In the introductory chapters to the Japanese series of books on illustrated techniques for creating bonsai, the author Sei-ichi Suzuki of the part titled "Correct Tools and Potting Soils" presented the information covered below. Harvey Everett in a recent telephone conversation with the author agreed that it might be a good idea to present what some Japanese bonsai experts use for soils. In fact any future travelers to Japan might check out what soils the Japanese have available for sale to bonsaiists. Those who already know, - how about sending it in so that others may benefit from the info?

Soils is always a topic that more often than not, will find no two people in total agreement. This can be attributed to at least two things, - the types of soils that are locally available and the conditions under which the bonsai are growing on the owner's property. Mr. Suzuki states, "There is no single answer as to what a soil mix should be but it can differ even ever so slightly when it is made for coniferous trees and, or deciduous trees." One must consider the micro-environment in which the bonsai are growing, - is it conducive to being on the damp side or the dry side? If the tree likes water the soil mix should be made up of more particles that will absorb water, i.e. in soil mixes commonly used in this area it would mean more Turface. If the opposite is true, the mix would contain more Gran-I-Grits. Hence there are the above two things to consider, - do the trees require more or less water and are the bonsai located where the sun and wind might dry them soil faster than desired.

Mr. Suzuki's article pictures 6 types of soil used in the articles in the subject Japanese books for different species of bonsai. The pictures shown below are enhanced photos from the books and particle size seems to be at least twice that pictured since the smallest size would not pass through the smallest sieve found in Japanese sieves, - i.e. 12 spaces to an inch.



Red Ball Soil
(Akadama tsuchi)



Red Ball Soil Drainage layer
(Akadama tsuchi no goro)

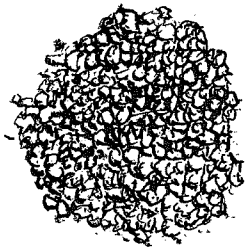
The above two pictures represent the basic ingredient of the majority of the soil used in the articles on different species of trees in the Japanese books. The translation of the Japanese is "red ball soil" which implies that it is similar to Turface. Whether or not it has any plant nutrients is not clear. Mr. Suzuki does caution the reader in that soil free of virous or insects (nematodes), should be used if at all possible. Turface certainly fits that category.



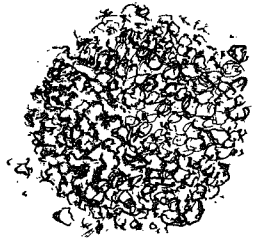
Processed Black Ball
Soil

The only other soil mentioned translates as "processed black ball soil" (keshou yo kuro tama tsuchi). This may be equivalent to what some people like to introduce into their soil mixes to provide some organic substance in a mix of nutrient free Turface and Grits. Metro-Mix is the local favorite.

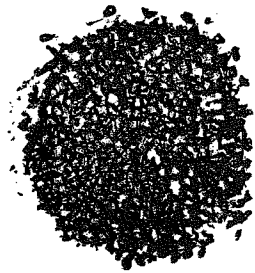
However the majority of the Japanese books' soil mixes did not contain the above ingredient. The soil mixes did contain sand as the secondary and only other ingredient beside the red ball clay except for a few species of trees. Paulownia tree sand was the sand most commonly used as the second ingredient. One might conjecture as to what made the Paulownia tree sand preferable over the others, - is its less coarse nature or does it



Paulownia Tree Sand



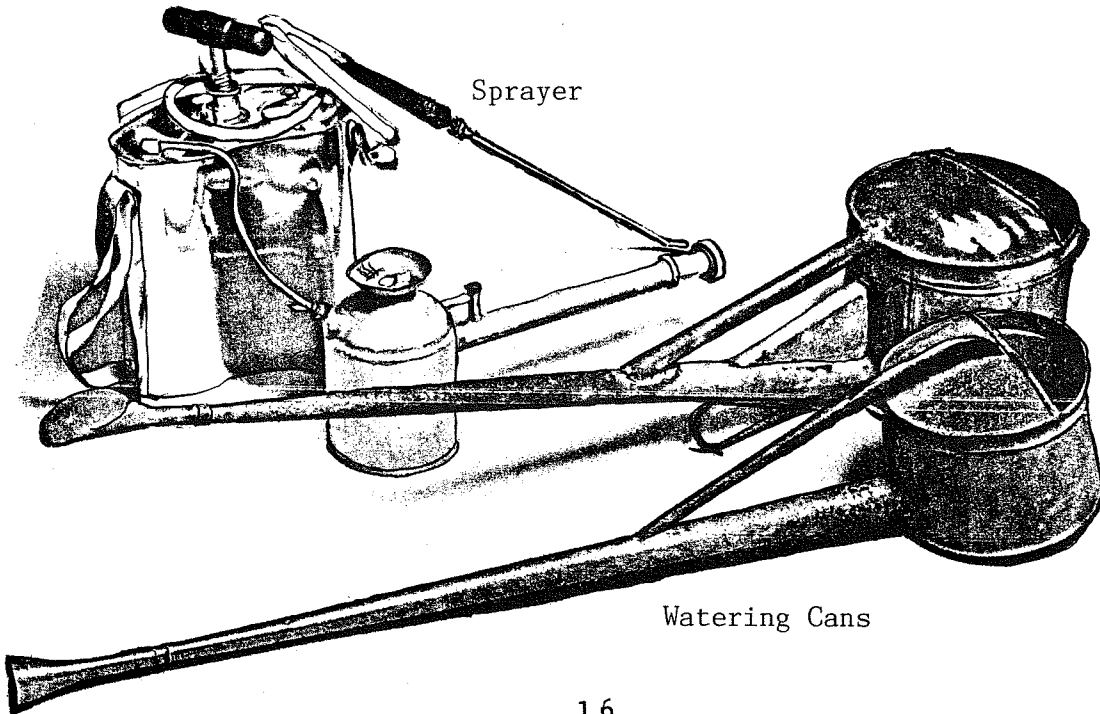
Yatsuku River Sand



Fuji Sand

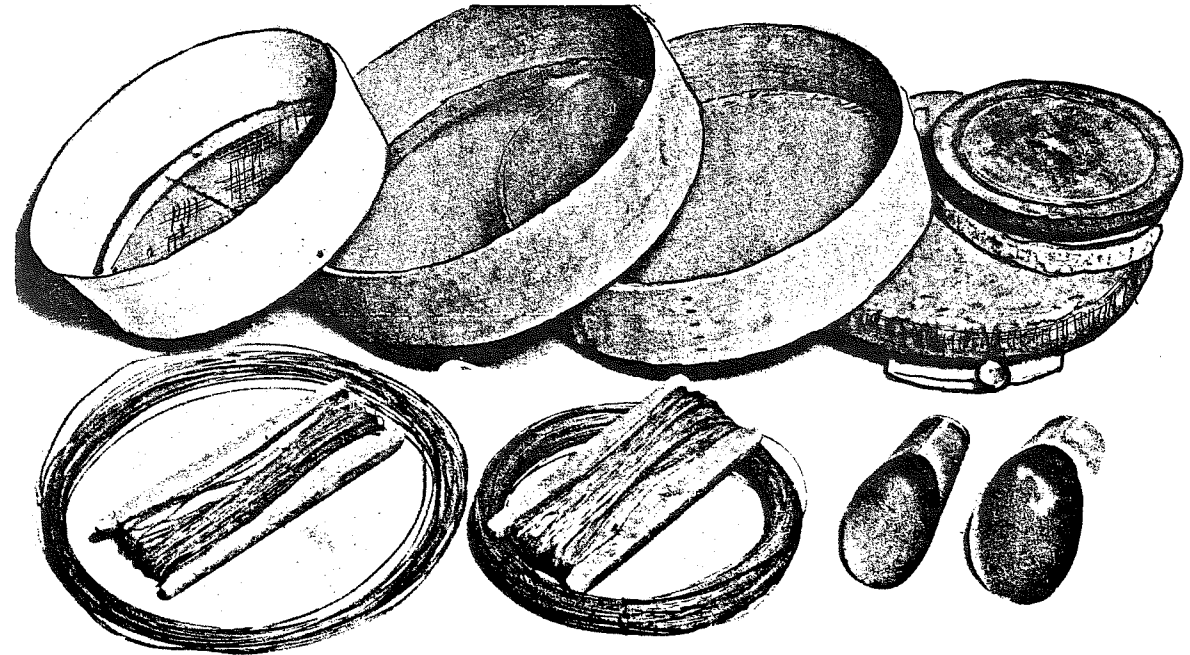
contain some trace elements that will be imparted to the roots? The dark texture of the Fuji sand is a giveaway that this sand is the product of volcanic eruptions.

A cursory check on the components going into soil mixes for the various species of trees in the Japanese books yields the following;— most of the species had a recommended mix of 7 or 6 parts red clay soil and 3 or 4 parts sand. Exceptions to those ratios were black pine which was only potted consistently in river sand: needle juniper which was potted in just red ball soil.



Sprayer

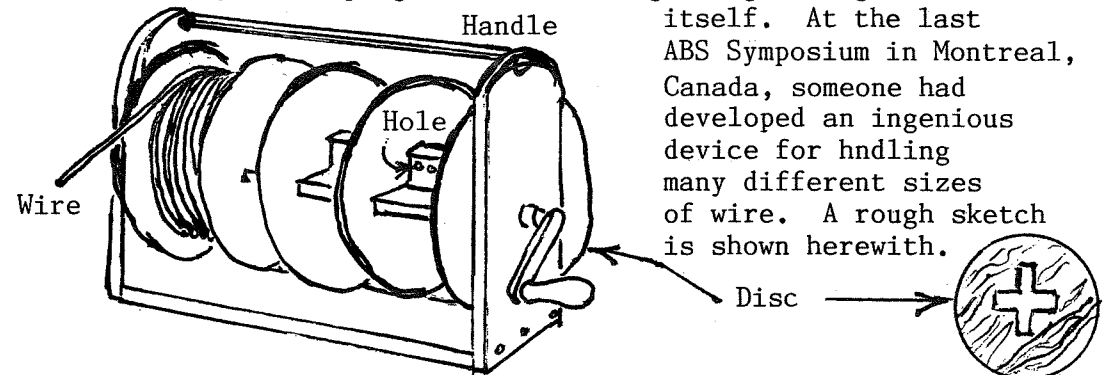
Watering Cans



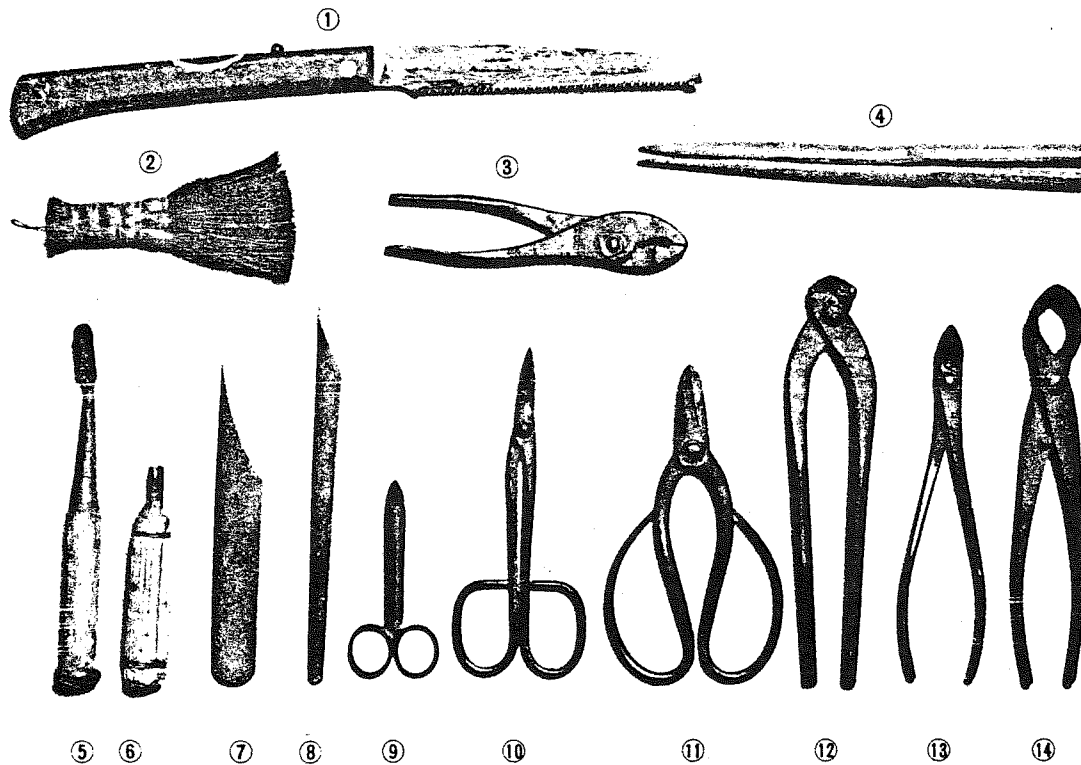
Upper row from left to right: the customary three different mesh sieves and two turntables.
Bottom row from left to right: different sizes of wire and two soil scoops

One cannot divorce the subject of watering when one considers soils. The article by Mr. Suzuki included pictures of the large watering cans that the Japanese like to use because the long spouts provide the pressure head of water necessary to force the water through the "rose" in a fine spray which will not wash the soil from the surfaces of the pots.

The method of coiling the wire around a piece of wood is one way of keeping the wire from getting entangled in itself. At the last ABS Symposium in Montreal, Canada, someone had developed an ingenious device for handling many different sizes of wire. A rough sketch is shown herewith.



The wire carrying stand and dispenser was made of wood. The discs were made of $\frac{1}{2}$ inch or thinner plywood and were cut-out in the center in the shape of an X so that they could slide along the pieces of wood forming the X-shaped axle. This permits one to slide the disc-separators to adjust for the amount of wire being wound onto the axle. Holes were drilled along the axle so that ends of the wires could be locked in place when the wires are being wound onto the device. A crank-handle was added to facilitate the task of loading the wire onto the carrier-dispenser.



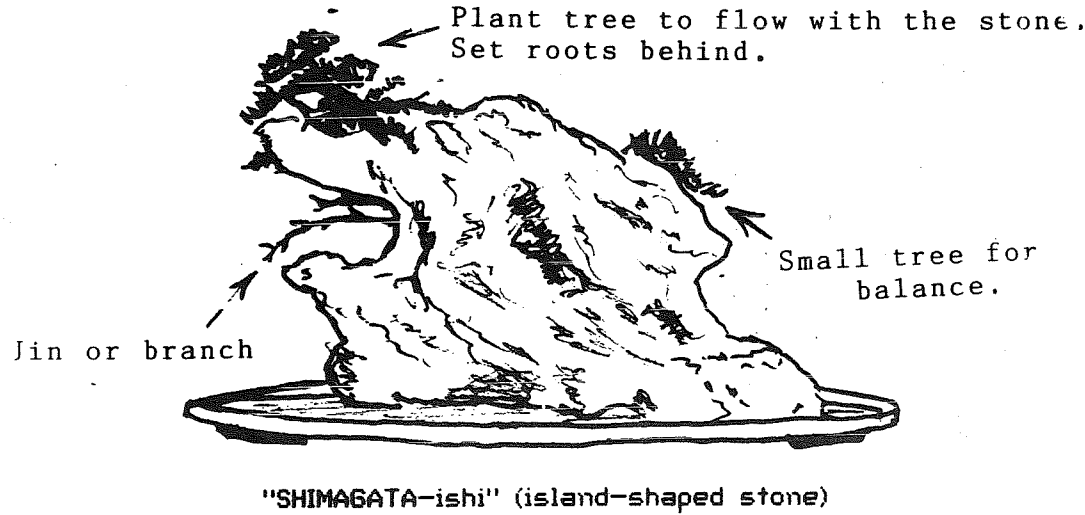
The above illustrations picture the tools that are recommended by Mr. Suzuki in his chapter in the Japanese book. To many the above picture and the following information may be redundant, but since it was part of Mr. Suzuki's section, it is repeated herewith.

The following uses for the tools on the prior page were basically what Mr. Suzuki indicated with a few add-ons by the author.

1. SAW,- blade folds into wood handle. Uses: sever thick trunks and thick branches and also roots. Comment: a hacksaw blade in a handle has fine teeth similar to the saw pictured in the grouping of tools and it makes a good substitute.
2. HEMP BRUSH. Uses: smooth the surface of the soil in the pot; brush out a pot. Comment: a paint brush is a good substitute.
3. PLIERS. Use: bend heavy wire in both putting it on or especially in removing heavy wire unless one wants to cut off the wire. Comment: A number of years ago the U. S. auto makers were generous in that they would include a token gift of a tool kit. In the tool kit was a plier identical to the one shown. Now the author has at least two pliers which are useful also for removing the bark when doing jin or shari.
4. BAMBOO CHOPSTICKS. Use: to work enough soil in between the roots when potting the bonsai.
5. & 6. BIG and SMALL ROUND CHISELS. Uses: carving jin and shari.
7. & 8. CUTTING KNIVES - BIG and SMALL. Uses: Grafting; shaving off the ends of cuttings prior to planting them; making jin and shari.
9. SMALL SCISSOR WIRE CUTTER. Use: cut-off wire. Comment: Pete Jones found that he can let one ring of the wire cutter remain on his finger and thereby keep it in his hand at the ready while his hand is freed for other work. One problem is that one should not confuse it with items 10 or 11 because if either 10 or 11 cut wire their edges are almost irrevocably damaged.
10. LEAF CUTTER SCISSORS. Use: clip the sprouts on new twigs.
11. PRUNING SHEARS. Uses: pruning large and not so large branches.
12. WIRE CUTTER. Use: cutting thick wire,- probably thicker than that cut by item 9. above.
13. BRANCH-CROTCH CUTTER. Uses: Sever the branch from the

trunk or crotch formed with a bigger branch. In addition to that primary function, the tool can be used to remove dead leaves, twigs and branches; remove lumps of vermin; thin out the trunk of a tree where there is an unwanted bulge; notching a branch after it has been wired so that it will bend easily or notching to do the John Naka method of creating deadwood for jin; and cutting roots so that a plant can be compressed into the pot

Mr. Suzuki that in a beginner can start out with a watering can, scissors and wire and that one can plan on gradually filling out the number of different tools in the bonsai tool kit.



REFINE YOUR SKILLS. RECOGNIZE DESIGN FAULTS. ALERT YOURSELF TO POTENTIAL PROBLEMS.

If you have a will-o'-the-wisp memory
for vital facts about bonsai, this book is for you.

The Bonsai Book of Practical Facts by Jerome Meyer

Think of it as a bonsai fact file of more than 400 abstracts on every phase of bonsai culture—plus "Before" and "After" photographs of styling problems and their solutions.

Anyone who has ever tried to keep a scrapbook will get an idea of what this book is all about. For twenty-five years, the author filled detailed notes about bonsai—set down snippets of information for future reference. Even those incisive, often fugitive ideas that flash through the mind and quickly depart were duly recorded.

The result is this special book—a collection of problem-solving facts about bonsai never before put into print.

Where else can a serious grower
find in one place:

- That the ultimate goals for bonsai styling are *Ideal* and *Picturesque* (see page 11, *The Bonsai Mystique*).
- When to keep a branch even if it is out of position (see page 22, *Birth of a Bonsai*).
- Why winter is the best time to amputate heavy branches (see page 102, *Winter Protection*).
- Tricks to make bonsai look "old" (see page 13, *Birth of a Bonsai*).
- What to do if a drainage screen becomes dislodged (see page 44, *Screen Nightmare*).
- A labor-saving way to screen soil (see page 58, *Soil Construction*).
- How to avoid juvenile growth (see page 70, *Species Specifics*).
- How to implant lichen on trunks (see page 88, *Moss & Lichen*).
- How to mend a broken pot (see page 81, *Containers*).

- How to change soil in a group planting without taking it apart (see page 43, *Birth of a Bonsai*).
- How to save a cracked branch (see page 70, *The Wiring Ritual*).
- How to add soil to a potted bonsai without disturbing the soil surface (see page 58, *Soil Construction*).

One book does it all

Whether novice or seasoned grower, this book could be the answer to a call for help. Hundreds of facts are organized into 128 pages—78,000 words of encyclopedic text—hardcover and oversize (8" x 10")—52 photographs.

Just \$15.95, plus \$1.50 for shipping and handling. Order now. USE COUPON BELOW.

You take no risk. If, after reading the book, you fail to get one valuable idea about bonsai or solve one disturbing problem, return the book for a full refund.

The Purchase Publishing Co.
P.O. Box 569 • Purchase, NY 10577

Mail to: The Purchase Publishing Co., P.O. Box 569,
Purchase, NY 10577.

Please ship _____ copies of "The Bonsai Book of Practical Facts" @ \$15.95 plus \$1.50 for each book for shipping and handling.

Check enclosed for _____

NAME _____

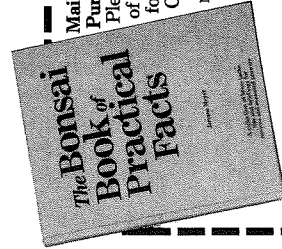
ADDRESS _____

CITY _____

STATE _____

ZIP _____

D (New York residents please add sales tax)





SINCE 1972

WOLF TRAP NURSERY

VIENNA, VIRGINIA 22180

Your Bonsai Specialists . . .

- **STARTER BONSAI**—large selection of both indoor and outdoor material
- **TOOLS**—Masakuni, Kiku
- **POTTERY**—Tokoname, Seto, Hotoku and other imports
- **BOOKS**—many titles to choose from
- **FREE CLASSES**—held at the nursery on the last Saturday of each month,
Don Dobbins, Instructor

(703) 759-4244

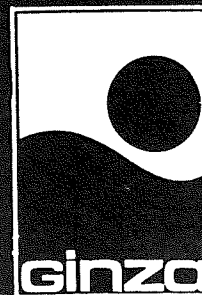
9439 LEESBURG PIKE (RT. 7)

3 1/2 MILES WEST OF
TYSONS CORNER

HOURS: 8:30 am–6:00 pm Monday thru Saturday
10:00 am–6 pm Sunday

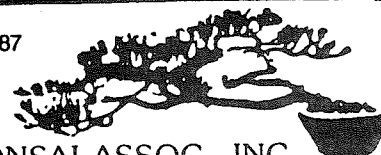


BONSAI AND IKEBANA SUPPLIES



"THINGS JAPANESE" 1721 Connecticut Ave., N.W. 331-7991

(301) 669-1487



BONSAI ASSOC., INC.
YOUR EVERYTHING FOR BONSAI COMPANY
3000 Chestnut Avenue #106
Baltimore, Maryland 21211
(301) 235-5336

CATALOG \$1.00 REFUNDABLE
BOOKS TOOLS
PLANTS INSTRUCTION
POTS LECTURES, DEMOS
SOIL COMPONENTS
ANNEALED COPPER WIRE



B O N S A I
盆 栽

E & A BONSAI HOUSE
16505 NEW HAMPSHIRE AVE,
SILVER SPRING, MD 20904
(301) 384-9879